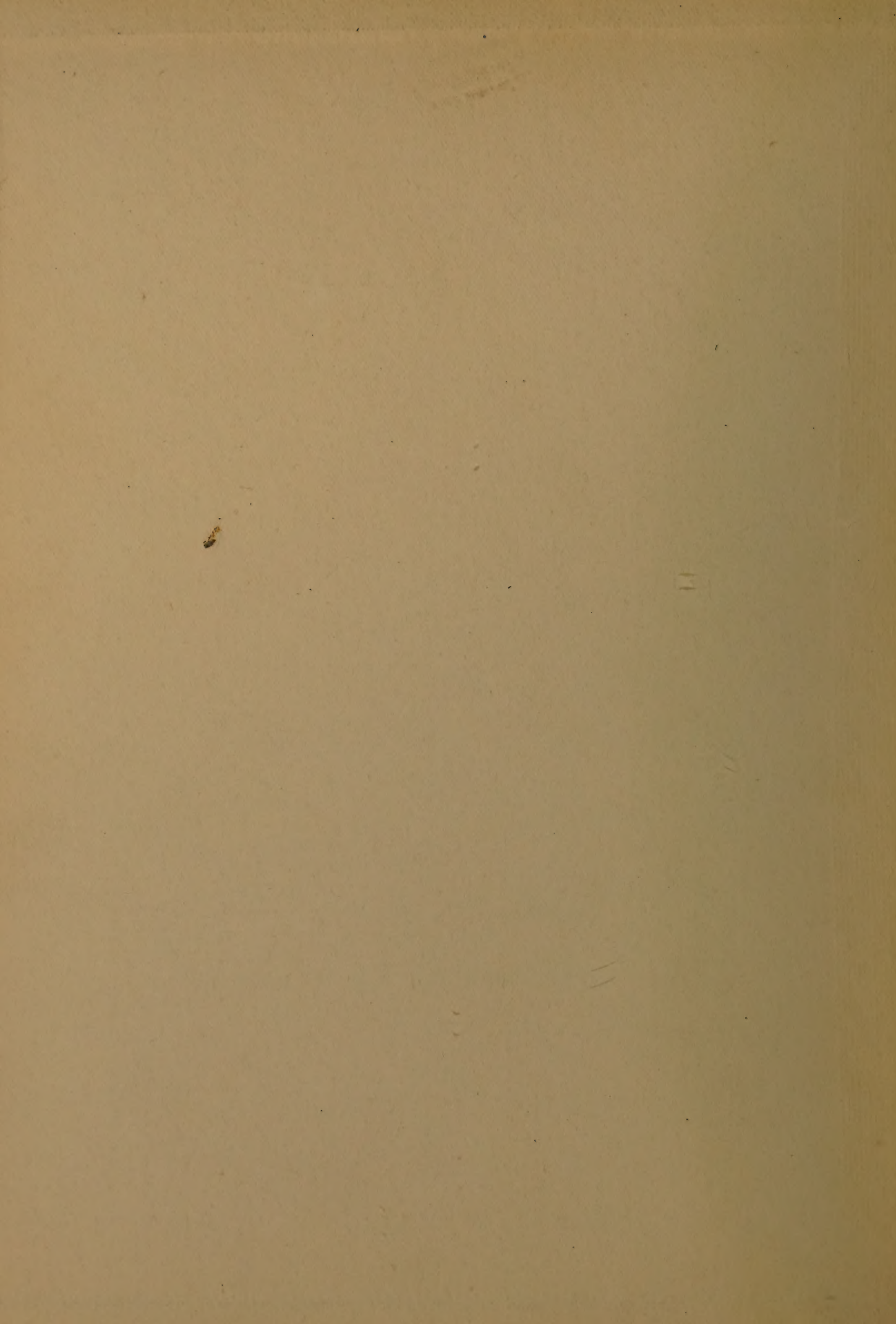


1916
Apr. 26
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ON FREE PUBLIC VIEW

FROM 9 A.M. UNTIL 6 P.M.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

FROM SATURDAY, APRIL 22nd, 1916

UNTIL

THE MORNING OF THE DATE OF SALE INCLUSIVE

PRIMITIVES AND OTHER OLD MASTERS

BELONGING TO

NICOLAS RIABOUCHINSKY

MOSCOW, RUSSIA

L. 75701

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON WEDNESDAY EVENING, APRIL 26th, 1916

BEGINNING AT 8.30 O'CLOCK

IN THE GRAND BALLROOM OF

THE PLAZA

FIFTH AVENUE, 58th TO 59th STREET

LA 3398

1916
Apr. 26
Ne Am

ILLUSTRATED CATALOGUE
OF THE
VALUABLE PAINTINGS
BY THE
OLD MASTERS
OF THE NORTHERN AND SOUTHERN SCHOOLS

BELONGING TO
MR. NICOLAS RIABOUCHINSKY
MOSCOW, RUSSIA
FORMERLY OF THE COLLECTION OF
PRINCE GOLINICHEFF-KOUTOUSOFF
PERSONAL SECRETARY TO HER MAJESTY
THE DOWAGER EMPRESS MARIE FEODOROVNA
WINTER PALACE, PETROGRAD

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON THE EVENING HEREIN STATED

DESCRIPTIONS WRITTEN BY MR. CHARLES H. CAFFIN

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
OF THE
AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1916

L. 75701



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

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AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

CATALOGUE
SALE WEDNESDAY EVENING
APRIL 26th, 1916
IN THE GRAND BALLROOM OF
THE PLAZA
FIFTH AVENUE, 58TH TO 59TH STREET
BEGINNING AT 8.30 O'CLOCK

No. 1

PORTRAIT OF A YOUNG MAN

BY

PAULUS MOREELSE

2. E. de Buisson
\$150.

PAULUS MOREELSE

HOLLAND (Utrecht): 1571—1638

No. 1—*PORTRAIT OF A YOUNG MAN*

(Panel)

Height, 9 $\frac{1}{4}$ inches; width, 7 $\frac{1}{2}$ inches

THE figure, seen almost to the waist against an olive background, faces three-quarters to the left, while the eyes look toward the right. The dark-brown hair is brushed up into a roll above the forehead, and a single curl, brought forward from above the left ear, lies upon the cheek. The face is distinguished by glowing flesh tints; brows that form a double curve over the gray eyes, and full lips, meeting in a Cupid's bow. The neck is hidden by a lace ruff, buttoned close up to which is a black tunic, with tight sleeves and shoulder caps. On the back is an inscription: "Orazzio d'Aless. d'Amer. Temperani l'anno XX nel AET.", which would suggest that the portrait was painted during the artist's sojourn in Rome.



No. 2

PORTRAIT OF MARTIN LUTHER

BY

LUCAS CRANACH THE ELDER

C. 12. Stäiniger

\$100.

LUCAS CRANACH THE ELDER

GERMAN (Saxon School): 1472—1553

No. 2—*PORTRAIT OF MARTIN LUTHER*

(Panel)

Height, $9\frac{5}{8}$ inches; width, 7 inches

THE figure of a man is shown as far as the waist, facing three-quarters to the right; the hands, as they hold an open book, resting on the top of a slab of stone. The head is covered with grayish white hair of nearly the same tone as the background. The eyes are brown and piercing, beneath finely penciled arched brows; the nose is strong and thick; the mouth small and firmly set, and the chin and jaw are noticeably large and full. A white collar, with a black edge, is fastened above the red border of what appears to be a black robe. There are also traces of the coat having had a brown fur collar, but the picture is in bad condition. On the slab are inscribed three couplets in Latin hexameter and pentameter verse. The first is as follows:

“Cernis ut invicto dederat natura Luthero
Flammantes oculos, oraue plena Deo,”

which may be translated:

“To Luther, unconquered, thou seest how nature had given
Eyes charged with flames and countenance full of the Lord.”



CERNIS UT HIERIO LUDERAT NATURA LYTHRO
FLAMMALITES OCVLOS ORAQ PLENA DEO.
MAIVS ERAT LV MEN, QVOCHRIST MNERA VULT,
ET QVÆ SINT FIDEL IYSTIFICANTIS OPES.
QVEM MARTINE SONAS ET VOCE ET PECTORE CRM
HVNC MEA VOX ETIAM VITA FIDESQ SONEL.

No. 3

PORTRAIT OF A YOUNG MAN

BY

ANTON VAN DYCK

Seaman (yft)

\$400

ANTON VAN DYCK

FLEMISH: 1599—1641

NO. 3—*PORTRAIT OF A YOUNG MAN*

(Panel)

Height, $9\frac{3}{4}$ inches; width, $7\frac{3}{8}$ inches

PAINTED in golden brown tones, the figure of a young man is shown to a little below the waist, slightly inclined to the right. His hair curls low on the forehead and falls in "cavalier" ringlets over the ears. Fitting close under the chin is a broad linen collar, edged with spikes that spread over the tunic. The latter has slashed sleeves, disclosing undersleeves of lawn with lace cuffs. A sash surrounds the waist, and from the left shoulder a bandolier crosses the chest. On this the young man holds his right hand, with the fingers elegantly splayed, while his left hand grasps a truncheon. The background is composed of drapery.



No. 4

THE VIRGIN ENTHRONED

BY

JAN (GOSSART) VAN MABUSE

Burns (copy).

JAN (GOSSART) VAN MABUSE

FLEMISH

Born about 1472 at Maubeuge; died 1541.

No. 4—*THE VIRGIN ENTHRONED*

(Panel)

Height, 11 $\frac{3}{4}$ inches; width, 8 $\frac{3}{4}$ inches

THE Virgin, draped in a violet-rose mantle of ample folds that yet cling to her figure, is seated with her face held close to the Child's, as He stands on her lap. Her throne is an elaborate construction of Flemish Renaissance design, that rises from a white marble dais to the top of the picture, where the canopy is crowned with a circle, enclosing the winged head of a cherub. Conspicuous features of the carved work are two newel posts, surmounted by conventionalized fleurs-de-lis, and two pendants that droop from the canopy. At the back of the Virgin is an opening through which appear the details of a landscape that also extends beyond the throne, showing, on each side, a house. The one on the left is backed by wooded hills, leading to craggy mountains; the one on the right by water, following the windings of a precipitous shore line.

\$525.



No. 5

*MADONNA AND CHILD
WITH ANGELS*

BY

HENDRIK VAN BALEN

AND

JAN BRUEGHEL

Burns (apt)

HENDRIK VAN BALEN

AND

JAN BRUEGHEL

FLEMISH: 1560—1632 or 1638; 1568—1625

675. No. 5—MADONNA AND CHILD

WITH ANGELS

(Panel)

Height, 10½ inches; length, 13 inches

THE landscape, painted by Jan Brueghel, presents in tones of green and blue a sylvan glade, bordered on the right by water, which extends to a woody bank, surmounted by blue hills. Against the water appear two red-breasted birds, perched on twigs in the foreground, while a third is similarly depicted on the left of the composition beside a leafy bank. Under the shelter of foliage in the center sits the Virgin, clad in a rosy robe with a blue drapery across her lap. On this stands the Child, turning with eager hands toward a dish of fruit, offered by an angel kneeling at the left. The latter is fancifully attired in a yellow silk gown, fluttering above a red skirt. Another angel kneels behind her. The heads of Madonna and Child are distinguished by nimbi of suffused glory; and flowers, dear to the Virgin—forget-me-nots, pink and white roses—lie scattered at her feet.



No. 6

THE CRUCIFIXION

BY

MARCELLUS KOFFERMANS

Enamel Stone

\$250.

MARCELLUS KOFFERMANS

Admitted free master of the Guild of S. Luke in Antwerp, 1549.

No. 6—*THE CRUCIFIXION*

(Panel)

Height, 13 $\frac{3}{4}$ inches; width, 10 $\frac{3}{4}$ inches

THE Saviour, on a cross bearing the monogram "I.N.R.I." hangs between the T-shaped crosses on which are suspended the two thieves, the impenitent one being distinguished on the right by the contortion of his limbs. The figures are tinged with brownish tones, which also are employed in the landscape and a view of Jerusalem with turreted walls and a domed temple. The sky is overcast with dark gray stormy clouds. The Magdalen, robed in white, kneels with her arms around the Saviour's cross, holding a dove-gray drapery that descends over the lower part of her figure. As if invoking pardon for the sinner, the Virgin stands at the left, shrouded in a blackish-blue mantle, while on the Saviour's right S. John also stands in pleading attitude with arms extended toward the Magdalen. The expression of death is variously, but with marked convincingness, portrayed in the figures on the crosses.



No. 7

MILKING SCENE

BY

PAUL POTTER

Burns (copy)

\$1775.

PAUL POTTER

HOLLAND: 1625—1654

No. 7—*MILKING SCENE*

(Panel)

Height, 14 inches; length, 18 inches

A HERD of cows is grouped in the foreground and on one of them a milkmaid leans an arm, as she stands holding her bucket. A man with a stick approaches from the right, while to her left a woman, in white cap and red skirt, is seated on the ground beside a large brass bowl. Behind the figures extends a row of eight trees, whose stems and traceried boughs and foliage form a screen, beyond which appears a gabled building with turret and spire. The entrance to its grounds seems to be on the left of the composition, through a gateway of brick piers, surmounted by lions. On the right, in the middle distance, a narrow, arched bridge leads to meadows, dotted with cattle, beyond which a village and church tower nestle amid trees.

Signed at the lower right, P. P.



No. 8

PORTRAIT OF A MAN

BY

LUCAS CRANACH THE ELDER

Kleinburga Zeller

\$ 550.

LUCAS CRANACH THE ELDER

GERMAN (Saxon School): 1472—1553

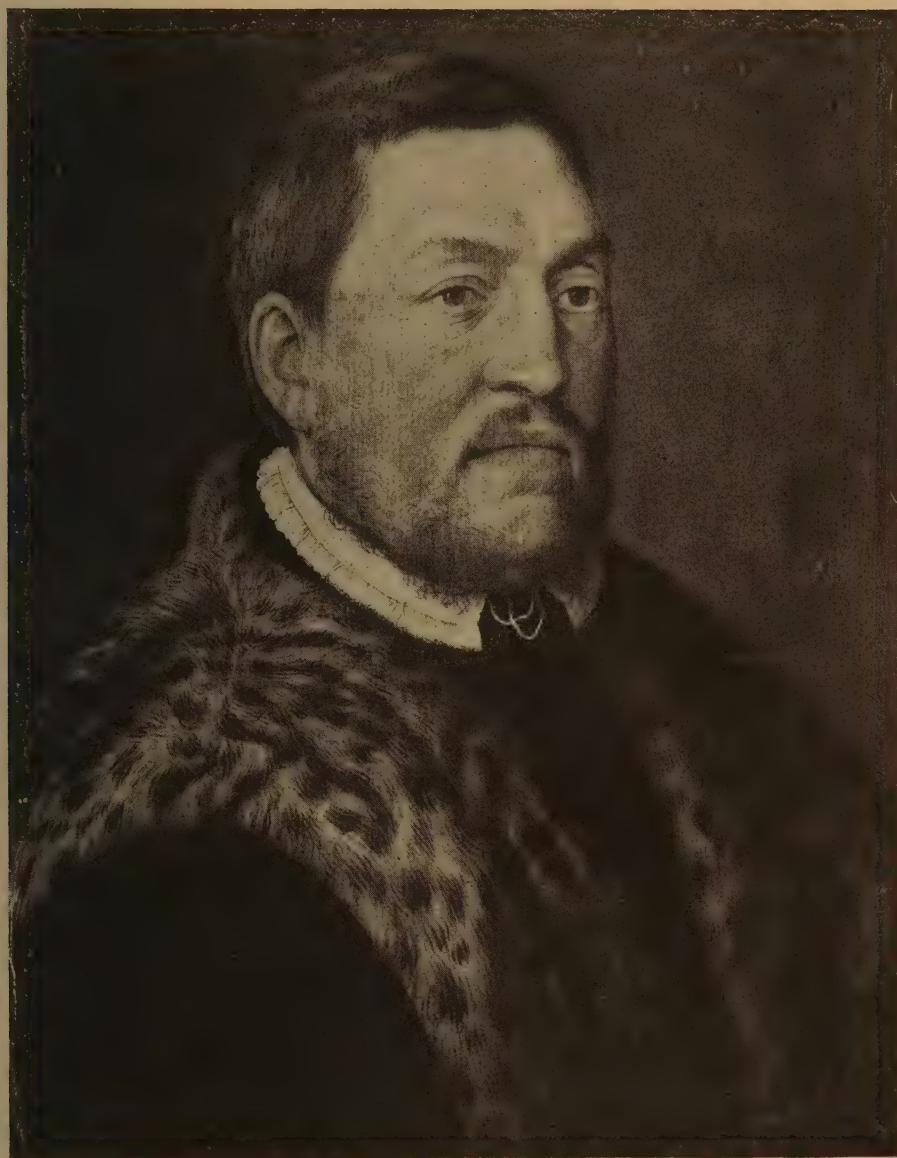
No. 8—*PORTRAIT OF A MAN*

(Panel)

Height, 15 $\frac{1}{4}$ inches; width, 12 inches

TURNED three-quarters to the right appear the head and bust of a man of middle age. He is of sturdy, somewhat stubborn type; has brown hair threaded with yellow, growing thickly above the ears and stiffening on the crown. Wrinkles show below the eyes, which have full fleshy lids; the nose has a strong, flat bridge and the lips are compressed with a decided protrusion of the lower one. He wears a short mustache, a little growth below the under lip and a beard that curls close to the chin and jaw, extending to the ears. A white collar, edged with a frill and fastened with a string bow, lies over a black coat, which has a broad border of brown and buff fur over the shoulders and down the front.

Signed in the upper right-hand corner with a winged serpent and dated 1532.



No. 9

*SLEEPING NYMPHS SURPRISED
BY SATYRS*

SCHOOL OF BOUCHER

D. G. Dwy

\$700.

SCHOOL OF BOUCHER

FRENCH: EIGHTEENTH CENTURY

No. 9—*SLEEPING NYMPHS*

SURPRISED BY SATYRS

(Panel)

Height, 16½ inches; width, 13½ inches

FOUR sleeping nymphs are grouped in the foreground around a goblet and grapes, their rosy nude forms interlaced in soft allurement. One holds a leopard's tail; another, on the right, reclines upon a blue drapery, while the figure *vis-à-vis* to her is supported by red cushions. Above her a carved satyr's head projects from a ruined fountain, to which is attached an amber-brown silk curtain that forms a shelter for the sleepers. Peering over the top of it are the faces of two satyrs crowned with vine leaves, and the face of a baby Love. Another Love hovers in the air, brandishing in each hand a torch.



No. 10

A WATERSIDE WITH BOATS

BY

SALOMON VAN RUISDAEL

A. S. Van Wesel

SALOMON VAN RUISDAEL

HOLLAND: 1600(?)—1670

No. 10—*A WATERSIDE WITH BOATS*

(Panel)

Height, 15½ inches; length, 23¼ inches

THE foreground is composed of water, the smooth surface of which is interrupted by boats and the reflections of trees that fringe the opposite bank. Near the left of the latter appears a buff-colored hut, overhung by a yellow willow and a green tree, under which a man is seated. Trees extend along the waterside in a perspective line that comes to a point on the extreme right. Here, a boat dots the water like a speck. Nearer to us lie two others; while about the center of the foreground, still another pair is in plainer view—occupied, respectively, by three and two figures. There is a prevalence of gray tones in the landscape, suggestive of misty atmosphere; but toward the left of the sky hovers a rosy creamy cloud, near which two birds are flying.



No. 11

RIVER FISHING SCENE

BY

JAN VAN GOYEN

G. S. Van Winkle.

JAN VAN GOYEN

HOLLAND: 1596—1656

\$ 550.

No. 11—*RIVER FISHING SCENE*

(Panel)

Height, 14½ inches; length, 23½ inches

THE bend of a river occupies the foreground, where a man in a boat is approaching two eel-pots that are slung from a cross-bar, supported on posts. Farther back to the left lie two other boats with fishermen, while a fourth is moored to a stake by some rushes, at the extreme left of the foreground. On the opposite side of the composition the shore slopes up to a bank, under the lee of which sit two women in conversation with a man, who stands leaning on a stick. Beyond this group appears a clump of trees, near which is a single bird in flight, while a flock of six are silhouetted, higher up, against a puff of cloud. On the left of the middle distance a windmill rises among trees that show faintly along the horizon. The color scheme involves a prevalence of golden brown, indicative of Van Goyen's earlier manner.



No. 12

PEASANTS FIGHTING

BY

PIETER BRUEGHEL THE
ELDER

E. K. Stringer

\$300.

PIETER BRUEGHEL THE ELDER

FLEMISH: ABOUT 1530—ABOUT 1570

No. 12—*PEASANTS FIGHTING*

(Panel)

Height, 16 inches; length, 22 inches

THE scene is a village green, backed by gabled houses, leading on the right to a wide street where peasants are congregated. Playing-cards are scattered about the foreground and at the right a bench has been overturned. A woman, whose arms are folded, is falling with it, being pressed back with a three-pronged fork by a man on whose head a flail is descending. It is wielded by a fellow in olive-green coat and gray hose, who in turn is being pulled back by another man. The group is completed by another man and a woman, while in the left middle distance still another man stands between two trees in the act of hurling a missile. Opposite, at the left, a girl with a milk-pail on her head is approaching from a glade of trees that leads to a red house.

Signed on a barrel at the lower left and dated: P.

BRUEGHEL 157?



No. 13

LANDSCAPE WITH FIGURES

BY

JOSSE DE MOMPER

AND

PIETER BRUEGHEL III

Burns (age)

JOSSE DE MOMPER
AND
PIETER BRUEGHEL III

FLEMISH: 1564—1634; 1589—1638

\$550.

No. 13—*LANDSCAPE WITH FIGURES*

(Panel)

Height, 16½ inches; length, 23¾ inches

THE landscape, painted by De Momper, is in tones of blue and cream, with a foreground, representing a knoll, of rich golden brown. Here Brueghel has added the figures—a man in gray suit, with a sack on his back, standing in conversation with two women; one of whom, distinguished by a red skirt, is seated, while the other rests her basket on a boulder. A boy with a basket on his arm is looking away toward a greyhound at the left. Behind this group a man and his dog approach the brink of the knoll, below which another man is disappearing. A cross stands on the edge of ground, showing dark against a valley and distant hills, on which appears a church. Another church occupies the middle distance at the right; a wood of bossy trees rising behind it on the lower level of a precipitous crag. On the summit of the latter the glimpse of a castle peeps out from the foliage of a tree that mounts up from the right of the foreground.



No. 14

MADONNA AND CHILD

BY

JOOS VAN CLEEF THE ELDER

Edward Stone

\$550.

JOOS VAN CLEEF THE ELDER

(Master of the Death of the Virgin)

GERMAN (Cologne): Died 1540

No. 14—*MADONNA AND CHILD*

(Panel)

Height, 19 inches; width, 13½ inches

WITH a veil, transparent as water, trickling over her soft blond hair, which falls in ringlets to her shoulders, the Virgin is seated in the center of the composition. A rosy mantle, lined with brown fur and bordered with gold filigree, partially conceals her deep blue robe, which is cut square across the bosom, and has loose sleeves, folded back at the wrists, so as to reveal the gray lining. On her right hand she supports the sleeping Infant, whose own right hand clutches the thumb of the Mother's left hand, while His left is twined around her second finger. Behind the figures is a landscape, executed with minute detail in tones of blue and brown, at the left of which appears an archer shooting up into a tree, while on the right two swans float on water, near a bridge that leads back to a cathedral and a windmill.



No. 15

MADONNA AND CHILD

BY

GIOVANNI ANTONIO BAZZI

R. Enckheimer

\$700.

GIOVANNI ANTONIO BAZZI

(Called SODOMA)

ITALIAN (Sienese): 1477—1549

No. 15—*MADONNA AND CHILD*

(Panel)

Height, 22 inches; width, 14 $\frac{1}{4}$ inches

DRAPED in a bluish green mantle that falls from her head to the ground over a rose-colored robe which clings to her supple figure in many folds, the Virgin kneels in the center, her arms extended in expressive gesture, her body inclined in loving adoration toward the Christ who sleeps on a crimson cloth at the right. In the opposite corner of the picture the infant S. John kneels, with hands raised in prayer, but his head turned toward the left, in which direction also, a dog, by his side, is gazing. Above the child's figure appears S. Joseph, whose old and reverent head is bent toward the Virgin, while his right hand is raised with spread fingers in a gesture of protection. Behind the Christ kneels an angel with rosy wings, clad in an iridescent robe of red and blue. Farther back two slim trees with bushy tops form the prelude to a hilly landscape.



No. 16

MADONNA AND CHILD

ATTRIBUTED TO THE MILANESE
SCHOOL OF

LEONARDO DA VINCI

R. Enderheimer
\$1050.
**Attributed to the Milanese School of
LEONARDO DA VINCI**

ITALIAN (MILANESE): 1452—1519

No. 16—**MADONNA AND CHILD**

(Panel)

Height, 24 inches; width, 17¼ inches

THE Virgin is represented standing behind a balustrade, on which reclines the nude figure of the Infant Christ, whose head is supported by a plum-red cushion, held in place by the Mother's right hand. His head is clustered with golden curls, and He holds a bunch of daisies to which He is pointing with His left hand. Madonna's face, lowered toward her Child's, is of oval shape, with arched brows and drooping eyelids, a nose long and rounded at the tip, and a curving mouth with a full underlip. Her head and figure are wrapped in a blue mantle, the rosy lining of which is revealed around her golden chestnut hair, and in the folds of the drapery over her arms. The background is a wall of dark olive-green, pierced by two small arched windows, through which appear glimpses of rocky landscape, the one on the right including a group that suggests the Flight into Egypt.



No. 17

MADONNA AND CHILD

BY

FILIPPO LIPPI

Seaman (copy)

FILIPPO LIPPI

ITALIAN (Florentine): 1406—1469

No. 17—*MADONNA AND CHILD*

(Panel)

Height, 25 $\frac{1}{4}$ inches; width, 16 $\frac{1}{2}$ inches

\$ 1550.

THE Infant Christ reclines in a half-seated posture on the left of the composition, turning His head to gaze at the spectator, while stretching His arms toward the Mother. She kneels at the right, with hands devoutly joined and her head bowed in absorbed reverence and love. A solid gold nimbus, pricked with indentations, surrounds her head, over which a dainty veil falls in a series of fluted folds. The downcast eyes are deep brown and the face is delicately tinged with rose. Part of her crimson robe is visible beneath a blackish blue mantle that is edged with gold and embellished on the shoulder with a gold star of eight points. The landscape setting includes a formation of rocks, slaty-colored, like the ground, while to the right, painted in tones of brown and pale blue, spreads a valley, intersected by a winding stream and bounded by blue hills, beneath a sky of faintly luminous blue.



No. 18

ALTAR PANEL

BY

GERARD VAN DER MEERE
(OR MEIRE)

GERARD VAN DER MEERE
(or MEIRE)

FLEMISH (Ghent)

Flourished about 1452 to about 1472.

No. 18—*ALTAR PANEL*

(Panel)

Height, 30 $\frac{1}{4}$ inches; width, 10 $\frac{3}{4}$ inches

FROM an arched gateway, overhung with a portcullis, a lady in the costume of the fifteenth century has come forth to greet an elderly man. She is bending her knee and leaning forward as if in the act of curtseying, while he also bows to her, resting his left hand on her right upper arm and his right on her other arm above the wrist. He is attired in an old rose drapery over a robe of gold tissue, and wears a blue cap, with brown fur border in the front of which is a star of pearls. The lady's head is covered with a white cloth, fastened under the chin; over which lies an ashy plum-red veil that falls in loose folds to the ground, disclosing a little of her blue gown. The figures are standing in a paved court, enclosed at the back by a battlemented wall, over which appear the spire-tipped turrets and roof of a pile of buildings.

The panel appears to be one wing of a triptych, to which No. 19 is a companion.

Kleinere familie

\$1250.



No. 19

ALTAR PANEL

BY

GERARD VAN DER MEERE

GERARD VAN DER MEERE

FLEMISH (Ghent)

Flourished in the second quarter of the XV century.

No. 19—*ALTAR PANEL*

(Panel)

Height, 30 $\frac{1}{4}$ inches; width, 10 $\frac{3}{4}$ inches

THE scene is a Gothic interior, with a round-topped window composed of two trefoiled lights, surmounted by a quatrefoil. A canopy of brocade overhangs a table or altar, spread with a white cloth, on which lie five gold pieces. Behind the altar stands an ecclesiastic in a rose-colored mitre from which a drapery of the same color falls over the shoulders of an apple-green vestment. Moving away on the right of the composition, with a lamb in his arms, is the man who appears in No. 18, while behind him another man, distinguished by long brown hair, is offering a lamb at the altar. On the floor, in the left of the foreground, lies a lamb with its throat cut.

The panel appears to be one wing of a triptych, to which No. 18 is a companion.

Kleinbrunnen Janssen

\$650.



No. 20

*PORTRAIT OF CHARLES V OF
GERMANY AND I OF SPAIN*

BY

CHRISTOPH AMBERGER

A.S. van Smele

CHRISTOPH AMBERGER

GERMAN (Augsburg): (?)—1563

No. 20—*PORTRAIT OF CHARLES V
OF GERMANY AND I OF SPAIN*

(Canvas)

Height, 25 inches; width, 19½ inches

THE figure is shown to the waist, facing three-quarters to the right, the hands, one resting on the other, appearing at the foot of the canvas on a black, arc-shaped object, decorated with gold arabesques. The head is covered with soft white hair, arranged in wavy rows, while the mustache and beard, curved round the square chin and jaws and growing up to the ears, where some black appears, complete the white framing of the face. The latter, as well as the hands, is painted in limpid colors with miniature-like refinement. The eyes are olive-gray, surrounded by wrinkles; the nose is long, slender and aquiline, and the crimson underlip has the protrusion characteristic of the Hapsburg lineage. In the upper left corner of the olive-green background appear armorial bearings, enclosing the castles of Castile.

* 325.



No. 21

MADONNA AND CHILD

BY

PIERO DI COSIMO (DI LORENZO)

PIERO DI COSIMO (DI LORENZO)

ITALIAN (Florentine): 1462—ABOUT 1521

No. 21—*MADONNA AND CHILD*

(Panel)

Height, 24 $\frac{1}{4}$ inches; width, 20 inches

AGAINST an evening sky of primrose hue, the beautiful head of Madonna is seen, turning to the right, as she stands beside a scarlet-topped table, on which stands the nude figure of the Infant Christ. He gently grasps a little bird, and nestles up to His Mother's body, while she joins her hands in prayer. Her headdress is composed of a gossamer white veil over a silk drapery of silvery wine-colored tones, which is knotted over the ears and falls to the shoulder. The blue mantle is turned back, like lapels across the bosom, revealing the yellow-gold lining, which also shows in the folds around the elbow. Her robe is of crimson velvet, gathered into tucks by the neck-band, which is embroidered with gold diaper, and by the band at the waist. In the background, on the right, appears the glimpse of a city with walls and towers.

Seaman (aff.)

\$1100.



No. 22

*THE HOLY FAMILY WITH S.
JOHN*

BY

GIOVANNI ANTONIO BAZZI

Kleinberger June

\$ 8500.

GIOVANNI ANTONIO BAZZI

(Called SODOMA)

ITALIAN (Sienese): 1477—1549

No. 22—*THE HOLY FAMILY WITH S. JOHN*

(Panel, Tondo)

Diameter, 30 $\frac{3}{4}$ inches

THE Virgin occupies the center of the composition, leaning toward the left, as she regards with reverent solicitude the Child Christ, who is seated beside her. He turns His head to the infant S. John, on the left, who is clad in a skin from which a plump arm and leg protrude. A transparent veil covers the yellow hair of the Virgin, who is dressed in a deep blue mantle and rose-colored robe, the latter being embellished around the neck and sleeves and over the shoulders with a diaper of gold embroidery. To her right stands S. Joseph in a mustard-yellow mantle and an olive-brown tunic, edged with gold. His hands are raised and his head, distinguished by dignity and tenderness, is bowed in worshipful humility. Behind the figures spreads a landscape painted in tones of blue and white. It shows a hilly country, sprinkled with spray-like trees and intersected by a river, spanned by two bridges, over one of which a horseman is advancing at a gallop.



No. 23

FLIGHT INTO EGYPT

BY

HUGO VAN DER GOES

HUGO VAN DER GOES

FLEMISH (Ghent): ABOUT 1435—1482

No. 23—*FLIGHT INTO EGYPT*

(Panel)

Height, 31½ inches; width, 11 inches

THE Holy Family is represented at the foot of the composition, journeying toward the right; the Virgin being seated on an ass, whose body is nearly hidden by her greenish black mantle. Her head is protected by a straw hat, worn over a white cloth that descends upon her shoulders and down her back. She is seen in profile, gazing tenderly at the Child, whom she holds up so as to bring His face near hers. Joseph turns round to gaze at the pair, as he walks by the ass's head, carrying a bundle on a stick over his right shoulder and a basket in his left hand. His headdress is blue, as also is his tunic, over which he wears a rose-colored cloak. On the left of the group two trees rise to the height of the picture, where their foliage unites in a mass against the blue sky. In the middle distance, at the right, a camel and its rider are approaching an archway that forms part of a mound, with steps ascending to a pedestal, surmounted by a blue globe. A pilgrim is making the ascent upon his knees.

R. F. Oliver

\$ 850



No. 24

*CHRIST WITH THE DOCTORS IN
THE TEMPLE*

BY

HIERONYMUS VAN AEKEN

HIERONYMUS VAN AEKEN

(Called JEROM BOSCH)

HOLLAND: ?1460—1518

No. 24—*CHRIST WITH THE DOCTORS*
IN THE TEMPLE
(Panel)

Height, 26 $\frac{1}{4}$ inches; width, 23 inches

THE scene is an interior, painted in tones of brown, opening through an arched entrance on the left into a street, where two figures are approaching. In the back wall are two round-topped windows, flanking a small column, the capital of which is carved with a kneeling figure, holding the Tables of the Law. Beneath this sits the youthful Christ, holding up two fingers of the right hand in blessing, as He watches one of the doctors on the left, who with palm exposed and index finger raised is arguing emphatically. Two men are near Him, while on the right-hand side of the room sit five, with various expressions of attention or indifference. One old man in a black cap has gone to sleep. The faces of all the personages are shrewdly characterized. Near the lower right corner a tortoise-shell butterfly has settled on the paved floor.



No. 25

MARTYRDOM OF S. CATHERINE

GERMAN SCHOOL

(XV CENTURY)

E. H. Stringer

\$300

GERMAN SCHOOL

(XV CENTURY)

No. 25—*MARTYRDOM OF S. CATHERINE*

(Panel)

Height, 26½ inches; length, 27½ inches

THIS seems to be a companion picture to No. 26. In an open space, backed by rows of gabled houses, a group is gathered around the Saint, over whose head floats the Dove in Glory. The lady of Alexandria is dressed in a gown of gold and black brocade, flounced with white. Her hands are fastened behind her back, and a soldier, grasping her left arm, has plunged a sword through her neck. Another torturer, standing on her right, has taken a coal from a bucket with a pair of pincers and holds it to the crown of her head; while a third is blowing with bellows at a fire that is set around her feet. Meanwhile, with other figures at the left, stands a black-haired, black-bearded man, conspicuous in a scarlet robe, damasked with gold, who holds one hand over his heart. The same figure appears in No. 26 and may represent the Saint's earthly lover, converted by her constancy to the Faith.



No. 26

*PRISONER BEFORE AN
EMPEROR*

GERMAN SCHOOL
(XV CENTURY)

C.R. Stringer

GERMAN SCHOOL

(XV CENTURY)

\$225.
No. 26—*PRISONER BEFORE AN EMPEROR*

(Panel)

Height, 26½ inches; length, 27½ inches

THIS seems to be a companion picture to No. 25 and to represent another incident in the story of S. Catherine. The man in scarlet and gold robe, who appeared in the other picture with his hand on his heart, is here being dragged by two soldiers into the presence of a crowned monarch, seated on a throne. Presumably it is the Emperor Maximinius, though, while his right hand grasps a sword, he holds in his left a black orb, surmounted by a cross. He is attired in a bluish-green robe with a broad white collar and a broad border of white at the bottom of the skirt. The throne is set beneath a red canopy in a Gothic interior, which includes an arched entrance and a mullioned window. The subject possibly depicts the fate of S. Catherine's lover, who yielded to her influence and embraced the Faith.



No. 27

LANDSCAPE WITH FIGURES

BY

JOSSE DE MOMPER

AND

PIETER BRUEGHEL III

A.S. Van Woud

JOSSE DE MOMPER
AND
PIETER BRUEGHEL III

FLEMISH: 1564—1634; 1589—1638

No. 27—*LANDSCAPE WITH FIGURES*

(Panel)

Height, 24 $\frac{3}{4}$ inches; length, 40 $\frac{3}{4}$ inches

THE landscape, painted by De Momper, shows on the right of the foreground a rocky bank crowned with a clump of oaks, from which a pathway descends. Farther back is a hillside, covered with fir trees, and beyond this sweeps a view of valley, cut by a winding stream. The vista terminates in ranges of blue mountains. The figures, supplied by Brueghel, include a woman and child approaching by the pathway, on the right, a group that is composed in the foreground. The center is occupied by a woman in red cloak and blue skirt, accompanied by a spaniel. She stands near an ass, laden with panniers, in each of which is a baby. On the right are disposed a man, a child and two women, one of the latter being engaged in washing linen. Balancing these on the left of the foreground is a man holding an ass, while its saddle panniers lie on the ground beside a red cloak.

\$650.



No. 28

*A MOUNTAIN LANDSCAPE WITH
ABRAHAM'S SACRIFICE OF
ISAAC*

BY

HENDRIK (CALLED HERRI) MET
DE BLES

**HENDRIK (called HERRI) MET
DE BLES**

FLEMISH: ABOUT 1480—ABOUT 1550

No. 28—*A MOUNTAIN LANDSCAPE WITH
ABRAHAM'S SACRIFICE OF ISAAC*

(Panel)

Height, 23½ inches; length, 33½ inches

BLUE and gray mountains rising to crags and tower-like rocks are conspicuous in the left half of the background, the other part of which is occupied with level land, intersected by a river. On the edge of the farther shore rises a walled city surrounding a cathedral, while farther back a mountain range shows faintly against the sky. The middle distance is filled with brown, green and yellow trees in which buildings are embosomed. On the left of the foreground, Abraham has grasped the kneeling Isaac, but turns to find his uplifted sword arrested by a floating angel. Beside the group lie a faggot and a pot of fire, while the ram that is to be substituted for the child's life is seen "caught in a thicket." The patriarch's two servants, one of whom is a negro, are waiting on the right of the foreground beside an ass.

J. M. Wingfield
\$600.



No. 29

*LANDSCAPE WITH REPRESENT-
ATION OF THE NATIVITY*

BY

JOACHIM D. PATINIR
(OR PATINIER)

JOACHIM D. PATINIR (or PATINIER)

FLEMISH: ABOUT 1490—ABOUT 1524

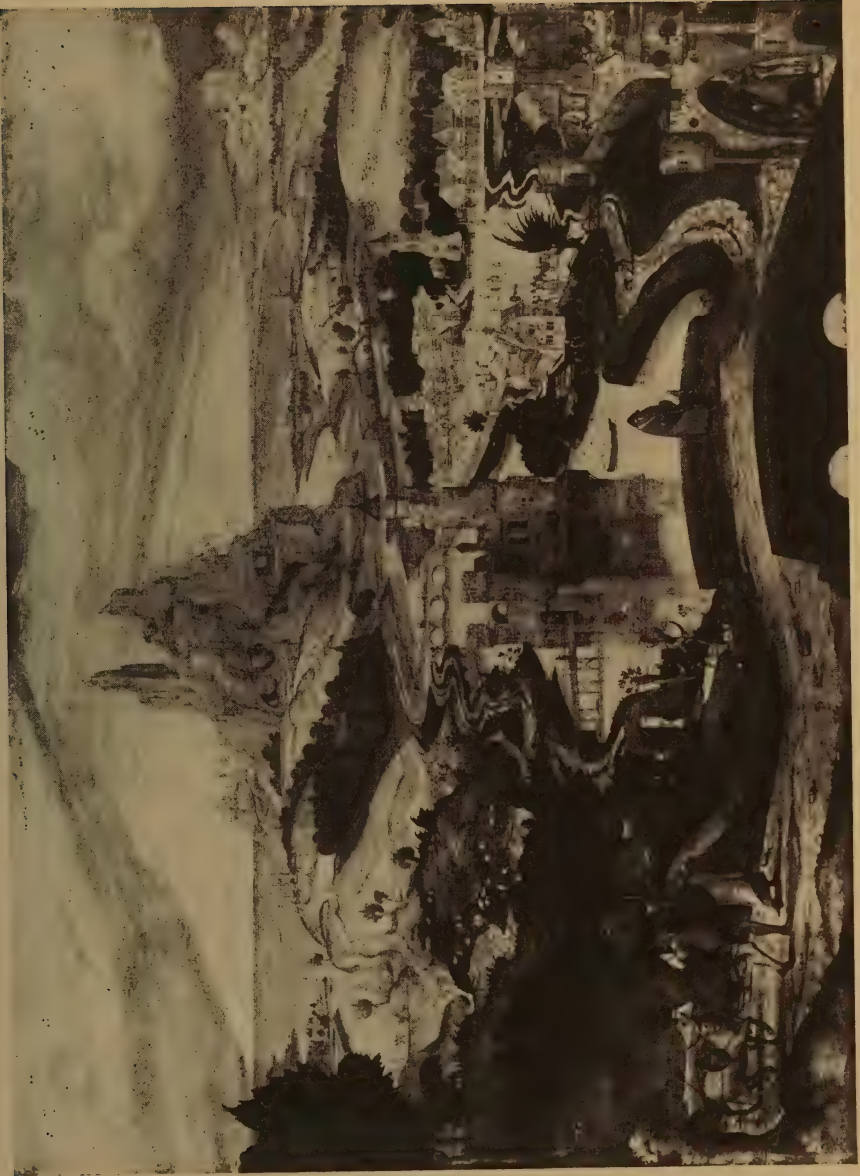
No. 29—**LANDSCAPE WITH REPRESENTATION OF THE NATIVITY**

(Panel)

Height, 25½ inches; length, 36½ inches

PROMINENT in the foreground is an arched bridge with red parapets, on one of which a man sits reading a book. In the light of the other details he may be supposed to be reading the prophecies of the Nativity, for this event is depicted on the right of the composition. Through an arched entrance two figures, one of them holding a lamb, the other a lantern, are passing into a court, surrounded by buildings. Here upon a slab of stone lies the Infant, whom the Virgin, S. Joseph and a shepherd are adoring, while the ox and ass stand at the back. Beyond this enclosure appears an open space, lively with figures and bounded by gabled houses and a church. The background of landscape displays a fascinating variety of details; in the center, a vista of water, island and bridges, extending to a precipitous rock, hollowed with grottoes and rising up in pinnacles, while on each side is an expanse of water, with a roadway following the sinuous curves of the shore.

mis. mus. N.Y.
\$2800.



No. 30

PORTRAIT OF A MAN

BY

GIOVANNI BATTISTA MORONI

A. F. Sedgwick

GIOVANNI BATTISTA MORONI

ITALIAN (Bergamo, Venetian Territory): ABOUT 1520—1578

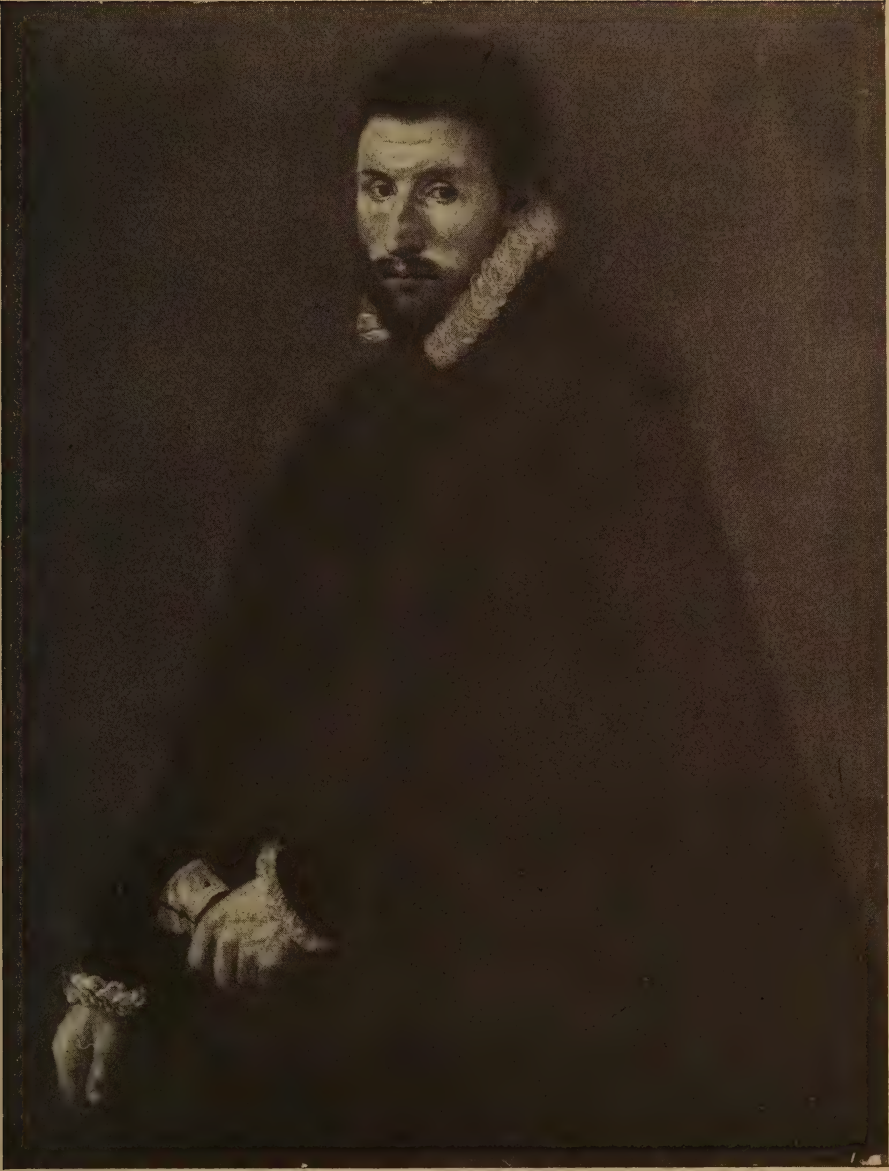
No. 30—*PORTRAIT OF A MAN*

(Canvas)

Height, 37 $\frac{1}{4}$ inches; width, 29 $\frac{1}{4}$ inches

AGAINST a dark golden-brown background, the half-length figure of a man of middle age is depicted, three-quarters to the left, while his eyes gaze to the front. The hands are shown near the bottom of the canvas; the right holding a gray leather, cuffed glove. The interval between them and the head is occupied with the black masses of the costume, which consists of a cloak and a tunic, buttoned up to the throat, where the gravity of effect is relieved by a delicate white ruff. The subject's dark-brown hair grows in a little point over the forehead. The face is of brownish hue, rather rugged, with brown eyes, deeply set and fringed with wrinkles; a long, somewhat aquiline nose; and a mustache and pointed beard, a little lighter than the hair of the head.

\$350.



No. 31

*MADONNA AND CHILD WITH
S. JOHN AND CHERUBS*

BY

LUCAS CRANACH THE ELDER

T. Brummer

LUCAS CRANACH THE ELDER

GERMAN (Saxon School) : 1472—1553

\$900.

No. 31—*MADONNA AND CHILD*
WITH S. JOHN AND CHERUBS

(Canvas—transferred from Panel)

Height, 46½ inches; width, 32½ inches

THREE cherubs with blue-green wings, floating against an olive background, suspend a crimson velvet dossal over the sacred group. Madonna is seated, facing three-quarters to the left, with her arms tenderly encircling the Christ as He stands on her lap, offering an apple to the infant S. John, who looks up lovingly while resting a hand on a lamb's head. The Virgin's yellow hair, smooth over the head and falling in ringlets upon the shoulder, is covered with a transparent veil that reaches down to the almond-shaped brown eyes, which are looking out of the picture. She is clad in a blue robe that reveals a glimpse of filmy material at the neck.

*Signed at the upper right with the winged serpent
and dated 1535.*



No. 32

A BACCHANAL

BY

NICOLAS POUSSIN

Samson agt.

NICOLAS POUSSIN

FRENCH: 1593—1665

No. 32—*A BACCHANAL*

(Canvas)

\$1600.

Height, 38 inches; length, 54 inches

IN the center of a pleasant landscape, composed of suave, tranquil lines and masses, rises a mound, occupied by five trees that shelter a statue of Bacchus, raised upon a pedestal. At the foot of the latter is a votive wine-jar, near which are grouped three nude pipe-players and a fourth with a tambourine. Below the mound reclines a mother, whose child is struggling to reach her breast. A faun leans over her, and another is seated at the right beside a nymph, whose beautiful form is nude save for a pale rose drapery. On the left of this group two other nymphs are dancing with a youth, their blue and white draperies floating freely to the grace of their movements. The wreath of figures is completed by two other men dancing with spirited abandon, while, under the shadow of a tree on the left, two fauns set the measure with their pipes.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.



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THEIR WORKS**

LIST OF ARTISTS REPRESENTED AND THEIR WORKS

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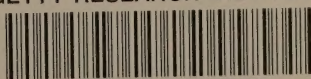
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